

CANADIAN FILM NEWS

CFDC is having a good year . . .

At least as far as recouping goes. The Corporation is only one-third through the fiscal year, yet it has already gotten back more than half of the money it expected to. (Figures are confidential . . .) Ted Rouse of the Toronto office estimates that almost 95 per cent of the money coming back is from the French sector. *Kamouraska*, *J'ai Mon Voyage*, *La Mort d'un Bûcheron* and *Rowdyman* are already in the recouping stage. *Wedding In White* may join them if it gets a television sale; and the films the CFDC is very hopeful about are *Paperback Hero*, *The Pyx* and *Get Back*. *Neptune Factor*, of course, is looking good — it has already reached \$2 million at the box-office.

Three films assured of investments at the last meeting are *The Apprenticeship of Duddy Kravitz*, *Bingo*, and *Il Etait une Fois dans L'est*. (See *Le Cinéma Québécois* in this issue for details on *Il Etait . . .*)

Duddy Kravitz has started shooting with 3 weeks in the Laurentians and a house on St. Urbain Street as the primary locations. Mordecai Richler wrote the screenplay as well as the book, and has collaborated before with director Ted Kotcheff in 1966 for *Life At the Top*. John Kemeny is producing this \$650,000 feature 'in period'. The crew has been frantically searching for costumes and memorabilia from the late 40's/early 50's — they even had an ad running asking people to rummage through their attics!

Bingo is being directed by Jean-Claude Lord and produced by Pierre David of Les Productions Mutuelles. The story is based on two students and their adventures in the CEGEP world. One of the stars will be Alexandra Stewart, who recently came back to Canada from France and starred in *The Heat Wave Lasted Four Days* with Gordon Pinsent and Larry Dane.

It seems that *Only God Knows*, Larry Dane's second feature production, has gotten the go-ahead. Gordon Pinsent will be starring and Al Waxman producing this film written by Paul Wayne.

Other CFDC investments are in *L'Ile Jaune* and *Ya toujours moyen de moyenner* (see *Le Cinéma Québécois* for both) and Jack Darcus' low-budget feature, *Wolf Pen Principle*. This is Darcus' third feature film, and it's being pro-

duced in Vancouver by Werner Aellen for Image Flow Productions in 16mm color.

As for *A Quiet Day in Belfast*, "it looks shaky" according to the CFDC; and they have yet to reach a decision on Patrick Loubert's *Amusement Season in Red*. He is still working on the rewrite.

Deadlines for submissions are as follows:

- September 10th for the October meeting
- October 12th for the November meeting
- December 7th for low-budget category with a meeting in January.

Forms are available at the Corporation's offices in Montréal and Toronto (*Suite 2220, P.O.Box 71, Tour de la Bourse, Montréal 115 — (514) 283-6363 and Suite 18, Lothian Mews, 96 Bloor Street West, Toronto M5S 1M6 — (416) 966-6436.*)

Quadrant Films announces shooting on new feature

Co-producer of *The Neptune Factor*, Quadrant Films Ltd, recently started shooting on their new film *A Day In The Country*, an action thriller starring Ernest Borgnine, Michael J. Pollard and Hollis McLaren. The all-Canadian supporting cast includes Louis Zorich, Cec Linder, Al Waxman, Ratch Wallace, Vladimir Valenta and Sue Petrie.

Based on an original story by David Main, the script was written by Robert Maxwell and John Trent. Producer is David M. Perlmutter and director John Trent. Quadrant executive producer is Peter James.

A Day In The Country will be filmed at Toronto International Film Studios, Kleinberg and on location in and around Bolton, Ontario.

Jack Darcus and Vladimir Valenta



Photo: Rob Straight

Voluntary quota system announced by Secretary of State

Secretary of State Hugh Faulkner, Famous Players, Odeon and Canadian-owned distribution companies announced a voluntary quota system in late July. The agreement has four major parts:

1. Canadian 35mm feature films produced or dubbed in English are guaranteed two weeks' theatre time in Montreal, Toronto and Vancouver. The responsibility for this is divided by Famous Players (2/3 proportion) and Odeon (1/3 proportion).

2. If the releases are successful, the films are assured of further distribution in 18 to 20 cities across Canada served by the two chains. And a good audience response in those will get the film screened widely across Canada.

3. Canadian-owned distributors have agreed to provide special publicity programmes in support of these films.

4. The CFDC has agreed to increase its investments to share the costs of publicity/promotion.

This gentlemen's agreement was reached through the Secretary of State's Advisory Committee on Film who are "to keep an eye on the development of this agreement."

(No comment — see Editorial.)

On the production scene . . .

Other than the films listed with CFDC news, Robbie Malenfant just finished directing the shooting of his \$100,000 feature, *Moss Tarts*, with Eric Till producing. Patsy Rahn and Lyn Griffin starred, with Paul Vanderlinden on camera. And Jacques Godbout is pre-producing his next feature at the NFB.

La Gammick is based on a 1952 news item which resulted in Godbout, Jean-Marie Poupart and Pierre Turgeon's script about a little Montréal gunman used by the American Mafia to kill the all-powerful head of Murder Incorporated. Shooting is to begin this fall, with Godbout directing, Thomas Vamos on camera and Marc Beaudet producing for the National Film Board.

The rest of the films are either released or nearing completion. Recently released films include *Chez Nous, C'est Chez Nous* by Marcel Carrière/Challenge for Change, NFB; *Tu Brûles... Tu Brûles...* by Jean-Guy Noël/L'Association Coopérative de Productions Audio-Visuelles; *Sensations* by Robert Seguin/Sedel Films; *Le Grande Sabordage* by Alain Perisson/Prisma Films; *Mourir Pour Vivre* by François Liant/Planete Films; and *Les Allées de la Terre* by André Theberge/NFB.

Completed films include the following: *Master of Images* by Byron Black/Infinity Studio; *Ou L'Invisible Enfants* by Raoul Duguay/NFB (see interview with Roger Frappier in this issue); *Paperback Hero* by Peter Pearson/Agincourt Productions; and *L'Infonie Inachevée* by Roger Frappier/L'Association Coopérative de Productions Audio-Visuelles (see interview this issue).

Paperback Hero



The following are in post-production stages: *Ah Si Mon Moine Voulait* by Claude Pierson/Citel (Montréal) and Pierson Films (Paris); *Alien Thunder* by Claude Fournier/Onyx Films (see *Le Cinéma Québécois*); *Bar-Salon* by André Forcier/Les Ateliers du Cinéma Québécois; *Blanc Noël* by Michel Bouchard/L'Association Coopérative de Productions Audio-Visuelles; *Les Corps Célestes* by Gilles Carle/Carle-Lamy and Parc Films (see *Le Cinéma Québécois*); *Les Dernières Fiancailles, Ultimatum* and *On n'engraisse pas les cochons a l'Peau claire* by Jean-Pierre Lefebvre/Cinak (see *Le Cinéma Québécois*); *Floralie Ou Es-Tu?* by Jean Dansereau/Les Ateliers du Cinéma Québécois; *The Hard Part Begins* by Paul Lynch/Odyssey Films; *The Holy Assassin* by Bob Turner, Terry Loychuck, Joan MacIntyre and Lulu McMovie/Infinity Studio; *Je T'Aime* by Pierre Duceppe/

Cinévidéo; *Killing Time* by Morley Markson; *Marichka* by Walter Backzynski/Canukr Films; *Nuits en Amérique* by Jean Chabot/L'Association Coopérative de Productions Audio-Visuelles; *Peep* by Jack Cunningham/Image Control Production; *Race Home to Die* produced by Jim McAmmon; and *Stompin' Tom Connors* by John Saxton/Kit films.

Quebec directors form union

L'Association des Realisateurs de Film du Québec was formed in April by a group of 75 directors including independents, those from the private sector, and from the government (NFB, CBC). The purpose of this group is to defend the interests of directors in all parts of the industry and to protest the freedom and rights of its membership. One of the foremost aims of the Association of Québec Film Directors is to fight political censorship of films.

The Executive Committee consists of: Denis Héroux – President; Jacques Gagné, Jean-Pierre Lefebvre – Vice-Presidents; Roger Frappier, Jacques Leduc – Secretaries; Guy Dufaux – Treasurer; and Alain Chartrand, Claude Fournier, Louis Portuguais, – Directors.

For further information, and details on the groups activities contact: L'Association des Realisateurs de Film du Québec, 3466 rue St. Denis, Montréal 130, (514) 844-2457 or 844-6265.

The CCFM is still going strong

The Council of Canadian Filmmakers, formed so recently (see Issues 7 and 8) is still doing quite well.

Its last general meeting was held on June 27th in Toronto with guest speakers Michel Brault from the Syndicat National du Cinéma and Robert Desjardins from the Secretary of State's Film Office.

Although not as exciting as past meetings and having poorer attendance (many members were out of town – working or on vacation) the meeting accomplished a lot.

A brief to the Ontario Government offering a serious critique and partial endorsement of the Basset Brief (see Issue no. 6) was discussed and passed. Kirwan Cox was elected Executive Director, and – as usual – discussion on unions dominated the evening.

For a detailed discussion on what the CCFM has accomplished and what its plans are for the future, see *Opinion* in this issue.

Meanwhile – at Uncle Tom's igloo...

The Canada Week Committee, "not to be confused with the Committee for an Independent Canada" recently held a gala ball at \$100 per couple to present an award to Gordon Stulberg, President of 20th Century Fox, for "being an outstanding Canadian."

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1. Stimulate national pride
 2. Emphasize the advantages of national unity
 3. Encourage greater dialogue and understanding amongst Canadians.

Prime Minister Trudeau, the ten Premiers, and two Commissioners are the chairmen.

The yearly gala ball was intended "to promote an awareness of what it means to be Canadian." Mr. Stulberg left Canada in 1946 but "used a great deal of Canadian talent" in the Neptune Factor and "this award is fitting recognition to someone who has made a substantial contribution toward the development of the Canadian film industry" said Len Woolsey, Ontario Region President of the Canada Week Committee.

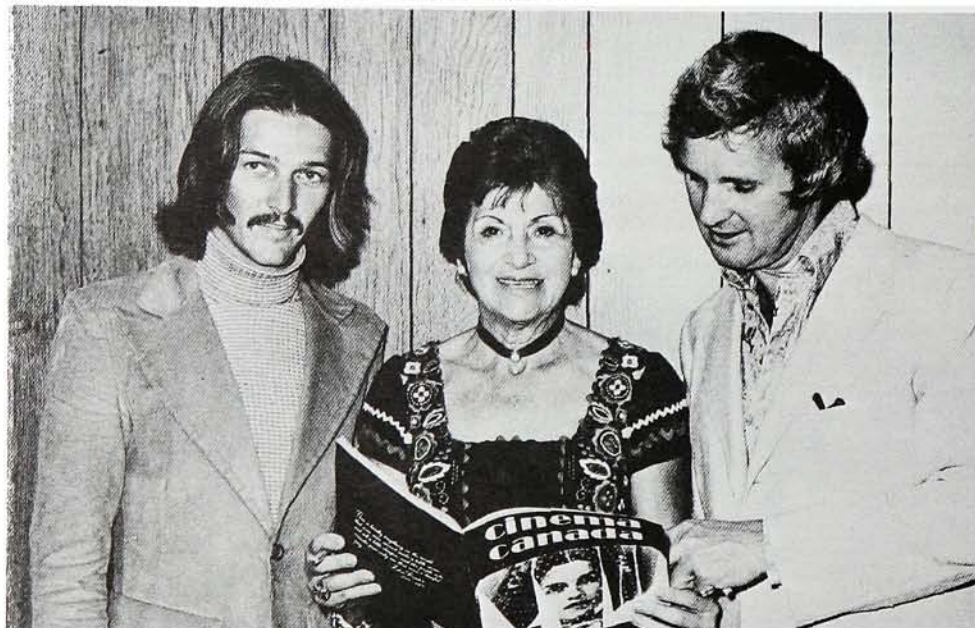
Perhaps they've never heard of Budge Crawley? or Pierre Lamy? or Allan King? or Claude Jutra? or . . .

Canadian 'émigrée' Norman Jewison talks about his film and announces Canadian plans in Hollywood

– by Leila Sorell

The most distinguished of all Canadian émigrée to the USA is, without any doubt, filmmaker Norman Jewison. He was bubbling with happiness at a recent conference with members of the foreign press in Hollywood. There is all the reason for this contentment – with *Jesus Christ Superstar* being launched throughout the world, from the August 23rd opening in London with personal attendance by Princess Margaret all the way to Japan.

Ted Neeley, Leila Sorell and Norman Jewison.



Jesus Christ Superstar is the \$3.5 million production produced and directed by Jewison with screenplay by Jewison and Melvyn Bragg based on the rock opera by Tim Rice and Andrew Lloyd Webber. It was shot in 14 weeks, entirely in Israel.

Long before *Jesus Christ Superstar* grossed close to \$20 million, Norman Jewison heard the record in Zagreb, Yugoslavia where he was filming *Fiddler on the Roof*.

"I listened all night to the record," he said, "while images kept assaulting me, and I knew then that I wanted to make a film out of it . . . I've seen Pasolini's *The Gospel According to St. Matthew* at least eight times, and that's what I had in the back of my mind. The one thing I knew for certain was I didn't want the *King of Kings* or *The Greatest Story Ever Told* kind of film . . ."

While in Israel, Jewison was also filming and supervising *Billy Two Hats* starring Gregory Peck and Desi Arnaz, Jr.

"Why in Israel? Because Israel gives us a 20 per cent discount on each dollar we invest there and we get excellent cooperation from the Israeli government and everyone down the line. Besides, Israel is anxious to promote the film industry and they have capable help."

Prior to his fifteen years in the US, Toronto-born Jewison was successful in the television industry in Canada where he directed and produced such CBC shows as *The Big Revue*, *Showtime*, *Wayne and Shuster* and *Barris Beat*.

After the formal press conference, I succeeded in cornering Jewison for a few hurried answers to some questions.

"Are you still watching the development of Canadian film and television productions with interest?"

"Very much so."

"Are you in touch with your Canadian colleagues working in the USA?"

"Matter of fact, we just had a reunion last week at Chasen's," Chasen's being one of Hollywood's oldest and most exclusive restaurants, "and I returned just a few days ago from Canada where I attended the screening of *Jesus Christ Superstar*. I am also happy to announce that next spring I am going to make a film in Canada with many Canadian stars. The film is entitled *Atuk* and Don Harron is writing the script from the original story by Mordecai Richler. It's about an Eskimo and his encounters with modern society." The film will be co-produced by Algonquin (his London company) and United Artists of Hollywood.

"Why did you leave Canada," I asked. "Was it artistic freedom you were seeking or more lucrative opportunities?"

"The main reason is that Canada does not appreciate its talents, which is the biggest 'export' of Canada" was his reply.

NFB crew filming in China

For the first time in 25 years, the National Film Board has actually shot a film in China.

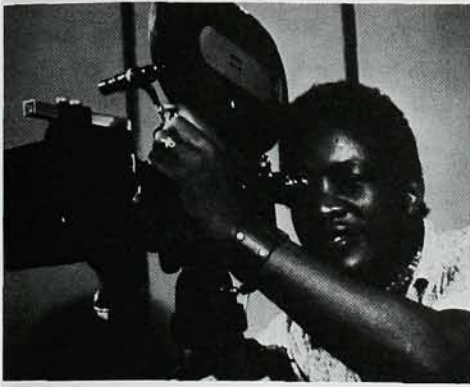
The three-man crew consisted of Marcel Carrière – director, Alain Dostie – cameraman, and Serge Beauchemin – soundman. They set out to capture the confrontation between young Canadian and Chinese ping-pong players. The film will be called *Three Innocents in China*.

During the course of this month-long visit in the People's Republic of China, the NFB crew followed ten young students coming from Québec, Ontario and B.C. The shooting was in Hong Kong, Peking, Nanking and Shanghai and filmed the journey, the competitions, and the students' stay with Chinese families.

The trip was under the auspices of the NFB, the Ministry of External Affairs and the Ministry of Health and Welfare. The last visit was by Norman McLaren in 1950 when he went for UNESCO to teach animation.

Young Black filmmaker receives grant to make a film on cultural adjustment

Filmmaker Lenny Little-White has received a \$3,630 Canada Council grant to start making a film documenting the influence of mass media on children of Black immigrants in Canada. Highly



qualified himself (besides being a Ryerson graduate, he has an MFA in Mass Media from Northwestern University) he is planning to work with two Black psychologists and is using a computer for working out complex communications theories.

Little-White's film background also includes several years' directing, writing and researching commercials and TV documentaries in Jamaica; and a student film he made while studying at Ryerson called *Born Black*.

Born Black (51 minutes, 16mm, black and white) traces the history of Black Canadians from 1608 to the present. The idea of making this 'visual textbook' came from students in a *Black Experience* class at York University. Little-White went ahead with the project, did most of the shooting himself, and begged/borrowed/scrounged the equipment and resources. (Sound familiar?)

The film was made mainly for educational purposes on a high school and university level. On the basis of personal research, Little-White has selected International Tele-Film Associates to distribute his film since they seem to be the most respected in schools across Canada and the United States.

Although there are technical faults in *Born Black* (partly due to a faulty registration pin in a borrowed Bolex from York University) Lenny Little-White has learned a lot by making *Born Black* and is confident about starting his next film. We wish him luck — especially with raising the rest of the \$ needed!

More news from the NFB

Two Soviet film executives — Lev Kulidjanov, president of the USSR Association of Filmmakers and Eldar Shenguelaya, first secretary of the Association of Filmmakers in Georgia — recently visited Canada as guests of the National Film Board.

They met officials, executives, distributors, and filmmakers Don Shebib,

Bill Fruet, Claude Héroux, Gilles Carle, Arthur Lamôthe and Al Waxman.

Eldar Shenguelaya screened *Unusual Exhibition* for the Canadians who in turn showed them Jutra's *Mon Oncle Antoine* and Kamouraska, Shebib's *Get Back* and Héroux' *Quelques arpents de neige* (A few acres of snow.)

This visit follows last year's visit to Russia by Sydney Newman, Assistant Film Commissioner André Lamy and NFB's Director of Planning and Research Gerald Graham.

The *Summer Cinema* program has started its second year. Throughout Canada, 48 students are showing NFB films in a wide variety of locations (communes, lumber camps, ferry boats) to a large variety of audiences (hospital patients and prison convicts included). Louis Craig, 22-year-old Loyola communications student, is coordinating.

We Call them Killers is a new 15-minute short from the NFB. The film is about the response of two killer whales to the music of flutist Paul Horn and the sound experiments of Dr. Paul Spong, who narrates the film. Directed and shot by Tom Shandel, the crew hopes this film will help prevent the possible extinction of whales.

The first film in the new language-drama series (designed to achieve bilingualism through entertainment) has completed shooting. *The Heat Wave Lasted Four Days* stars Gordon Pinsent, Larry Dane and Alexandra Stewart and was directed by Doug Jackson. Mr. Jackson, who has been with the Board since 1952, has just had his two latest films played on CBC — *The Sloane Affair* and *Gastronomie*.

Richesse des Autres (Wealth from Others) was recently shown widely throughout Québec. It is a documentary about the exploitation of miners and mineral resources in Québec with footage from Chili as a contrasting alternative. All except one of the Québec mines refused entry to filmmakers Maurice Bulbulian and Michel Gauthier, whereas in Chili where mines were recently nationalized, they were allowed entry to all the cooperative mines. Appearing in the film are René Lévesque, ex-Minister of Natural Resources and Chilean Prime Minister Salvador Allende.

Balablok — chosen best short film at Cannes '73, will open in seven theatres in and around New York City with Norman Jewison's *Jesus Christ Superstar*.

Three NFB features were recently aired on Radio Canada's *Cinéma Canadien* program: Jean Chabot's *Mon Enfance à Montréal* (My Montreal Childhood) produced by Jean-Pierre Lefebvre, edited by Marguerite Duparc; *Ou Etes-Vous Donc?* (Where are you then?)

written, directed and edited by Gilles Groulx and produced by Guy L. Coté; and *Vive la France* a comedy directed by Raymond Garceau, produced by Jean-Pierre Lefebvre. Thomas Vamos did the camerawork on all three films.

The brand-new batch of awards for NFB films are: Grand Prize at the Melbourne Film Festival for *Street Musique* by Ryan Larkin, who also received \$3,500 from the new Victoria State Government and First Prize of the International Animation Film Jury at Oberhausen for this film. Norman McLaren's *Ballet Adagio*, Hugh Foulds' *Citizen Harold* and Barrie Howells' *Trafficopter* all received Diplomas of Merit at the Melbourne Festival. *Le Vent* by Ron Tunis won both the Prize of the International Jury of the Association of High Schools in Germany and second prize from the International Animation Jury at Oberhausen. *Hot Stuff* by Zlatko Grgic won a diploma from the International Council of Graphic Design Associations, as did *Metadata* by Peter Foulds; both at Oberhausen. Finally, *The Men In The Park* by George Geertson won second prize at the Guadalajara Short Film Festival.

Canada Council holds 'think-tank' session in Gaspé

From August 5th to 10th there was a meeting to decide Canada Council's film policy and priorities for the future. Film officer Penni Jacques (see *filmpeople*) invited Visual Arts Officer Suzanne Rivard-Lemoyne; Charles Gagnon and Claude Godbout from Montréal; David Tompkins and Peter Rowe from Toronto; and Werner Aellen and Kirk Tougas from Vancouver for the meeting.

Joyce Weiland, artist and filmmaker, received a Senior Art Grant and is now holder of a Victor M. Lynch-Stauntin Award as an additional sign of recognition.

Other film grants this month went to the following:

- *Vidéographe* (\$50,000) for research and distribution in their videotape centre.
- *Canadian Film Institute* (90,000)
- *Cinémathèque Québécoise* (\$57,000)
- *L'Association coopérative de productions audio-visuelles* (\$35,000) to set up an organization to investigate means of distributing films outside existing commercial outlets.
- *Conservatory of Cinematographic Art* (\$10,000) to bring international filmmakers to Montréal for public talks and group discussions.

TOGETHER



THE COUNCIL OF CANADIAN FILMMAKERS

The Council of Canadian Filmmakers is a new organization representing approximately 5,000 members of the film community through ACTRA, NABET 700, IATSE 644c, IATSE 873, THE DIRECTORS GUILD, THE TORONTO FILMMAKERS CO-OP, and many unaffiliated filmmakers.

The Council is beginning to bring together the estranged segments of the English-Canadian film production community to solve common problems through creative and radical action. The Council is not a panacea. It is what you make it. Our first job is to provide a forum for all film production groups and filmmakers to get together. Our second job is to become a vehicle of communication between our constituency and the rest of the film industry, the government and its institutions. Our third job is to change everything necessary to realize the development of an economically and artistically exciting motion picture industry.

The Council is beginning a dialogue and a program of action. We need the participation and help of everyone in the professional film community. We need your ideas, join us.

Send the attached card or write to:

The Council of Canadian Filmmakers
290 Jarvis Street,
Toronto, Ontario

The executive committee of the CCFM: John Board, Budge Crawley, Glen Ferrier, Sandra Gathercole, Jack Grey, Richard Leiterman, A. Ibrányi-Kiss, Ron Kelly (chairman), Allan King, Peter Pearson, Ken Post, Don Shebib, Patrick Spence-Thomas, Bill Wood, and Kirwan Cox, executive director.

Words from Part of the West

Edmonton Alberta is rapidly coming alive with the sounds of grinding Cameras and Busy Cameramen. We're all part of what is becoming a busy industry. It seems that all the Cameramen in Edmonton are extremely busy. Part of the reason is a steadily increasing need for Television material, and an unquestionable fact that finally major producers elsewhere are realizing that there are a few of us out here. CBC television is the biggest "busy centre". Some nice work is coming from members like Dick Grant, Vic Wintoniak, and other CBC staffers, Andy Oppen, etc. CBC has produced several Award winners in *The Hutterites*, *Father Lacombe* and a new *Wild Horses*: All network shows done out of here.

Speaking of Awards, CENTURY II MOTION PICTURES of Edmonton has just picked up a nice piece of paper: The top category Award for *A Choice of Futures*. The film produced for the Alberta Department of Education, won the Award in the U.S. Industrial Film Festival. Produced by Century IIs Ron Brown, most of the film was shot by new member, Jim Tustian.

Another *Film No Hoof, No Horse* produced for the Department of Agriculture (Alberta) has already stacked up three Awards: First of all was the Canadian Farmwriters Federation, The U.S. Industrial Film Festival, and lastly the Canadian Educational Communications Award. The Film received the Farmwriters Award at the Royal Winter Fair. Member Jim Tustian stepped out of his usual Cinematographers situation for the *No Hoof* occasion, to cut the opening sequence, and all the music for the picture. The rest and most of the work was done by Gerry Wilson cfe., who did all the legwork to make sure all the right people saw it.

Quebec films shown during Toronto's "Caravan"

Toronto's annual "Caravan" — a one week festival involving scores of ethnic groups' cultural exhibits around the city — had a Festival of Québécois films in its French-Canadian Pavilion. The films were *L'Infonie Inachevée* by Roger Frappier (see interview in this issue), *Tiens-toi Bien Après Les Oreilles à Papa* by Gilles Richer; *La Richesse des Autres* by Maurice Bulbulian and Michel Gauthier (see news from NFB); a series



NFB's booth at Caravan

of National Film Board shorts: *La Tendresse Ordinaire* by Jacques Leduc; *Tu Brûles... Tu Brûles...* by Jean-Guy Noël; *Le Mepris N'Aura Qu'un Temps* by Arthur Lamothe; *La Mort d'Un Bûcheron* by Gilles Carle and *Les Voitures d'Eau* by Pierre Perrault.

The French-Canadian pavilion was organized by La Chasse-Galerie; and the festival was run in cooperation with the Conseil Québécois pour la Diffusion du Cinéma. Radio-Canada, The National Film Board and OECA also had simultaneous exhibits.

Awards, awards, awards...

Besides all the awards the National Film Board receives (see this issue) Canadian films in general are doing quite well internationally.

La Vie Revée was awarded a special Jury Prize in the "Cinema of Today" category at the 9th Toulon International Encounter of Young Cinema. (Mireille Dansereau also won the Wendy Michener Award at last year's Canadian Film Awards for high artistic achievement.) This film — Ms. Dansereau's first feature — was produced in 1972 by L'Association Coopérative de Productions Audio-Visuelles.

Mon Oncle Antoine has just received another award — this one at the 18th Week of Catholic Cinema which took place in Valladolid, Spain. Jutra's film won the Prix de St-Grégoire. *Mon Oncle Antoine*, walked away with eight Canadian Film Awards three years ago and has also received the Rosenthal Foundation Prize from the National Society of Film Critics in New York. This prize included a bursary of \$2,000.

Festivals, festivals, festivals...

The three most important festivals in the near future are Canadian Film Awards, Filmexpo and the Third International Festival of Cinema in 16mm in Montréal.

The 25th Canadian Film Awards will be held in Montréal from October 8 — 12th. The public screenings will be held in the Chevalier and Pierrot Theatres — the presentations at the St. Denis Theatre. For information contact: Claude Godbout, 1594 St. Denis Street, Montréal — (514) 845-9109; or Vi Crone, 22 Front Street West, Toronto — (416) 367-9774; or Ralph Umberger, 1195 Richards Street, Vancouver, (607) 688-7757. Marcia Gouëlle is the Director at the Montréal main office.

Filmexpo will be held at the National Arts Centre Theatre from October 16-26th in Ottawa. The Canadian part of the program will have the best features from last year screened over a six-day period. There will also be a retrospective of 60 years' production at Paramount and eleven programs marking the 20th anniversary of the CBC and Radio-Canada. For information contact: Gordon Noble, Canadian Film Institute, 1762 Carling Avenue, Ottawa K2A 2H7.

The Third International Festival of Cinema in 16mm will be held in Montréal from October 23-28th. The theme this year is "The Cinema of Tomorrow" and Dmitri Eipides is the Director. For further information write to: Independent Filmmakers' Cooperative, Festival's Office, 2026 Ontario East, Montréal 133 — (514) 523-2816.

Other film events around the world include festivals of science fiction films, amateur films, technical films, student films, documentaries and shorts. For information and entry forms to any or all of these, write: Festival Office of Canada, Department of the Secretary of State, Lord Elgin Plaza, 66 Slater Street, Bureau 1816, Ottawa K1A 0M5.

Canadians get chance to discuss the film industry on open-line talk show

Peter Pearson — President of the Directors Guild of Canada and member of the Council of Canadian Filmmakers' Executive Committee — was recently the guest on Winnipeg's **Summer Switchboard**.

The phone-in radio talk show was produced by Ross Thompson, with Murray Parker and host Alice Poiser. The question for discussion was:

"If and why it matters that we have a Canadian film industry and if the infant may not yet die from lack of nourishment from private investors and their money?"

Peter Pearson did an excellent job of representing so many of us. The discussion was quite lively and the points brought out were very similar to those at **The Canadian Film Industry Panel** in November and the **ACTRA-CFDC Discussion** in January. (See *Cinema Canada* Issue no. 6 for the details of both these meetings.)

Pearson started the discussion by criticizing the American and English domination of companies like Famous Players and Odeon. He talked about the formation of the CCFM and the necessity for groups such as this to have seats on the Secretary of State's Advisory Committee on Film — rather than people like George Destounis, who is the President of Famous Players.

He talked about the difficulty of seeing our own movies, "If you climb through a snowbank and trod 30 miles somewhere in the wilderness, you might see a Canadian film..." And he explained that the need for a quota is not based on simple nationalism but on the necessity of reflection and identity. "We are a constipated nation as it is, you know. We need to find ways of expressing ourselves... Movies are one small facet of this process."

Pearson also brought up the problem of foreign ownership of our books — such as **White Dawn** which is being shot now in Frobisher Bay by Paramount, "with an American director and American stars. They even brought in an American polar bear!"

Of the 24 people who managed to get through — 10 were strongly for a quota and only 3 strongly against. The rest, of course, got side-tracked...

One woman from Prince Edward Island doesn't like the acting on CBC, another from Kitimat does. Two people (Oshawa/Saskatoon) just don't like the idea of any government involvement. A

Swift Current citizen wants no more sex and crime in movies; while one man from Lethbridge, Alberta (Bill Fruet's home town) feels Canadian films ought to play in places like Lethbridge as well as Toronto, Montréal and Vancouver.

A fascinating exchange took place between a Toronto man and Pearson when the former wanted the opinion of the latter on the National Film Board. Pearson stated that the NFB makes good films, but they have a lousy distribution system — all their films go to Columbia, yet another American company.

Man from Toronto: I understood they had a super distribution system, at least from their P.R. handouts.

Pearson: Yeah, well, they write terrific handouts.

Pierre David of Mutual Films (Québec distribution company) and Sheila Keiran (freelance writer) of Toronto both got on the air, and both supported the quota, feeling it should be higher than 8 weeks every 2 years.

Pierre David said there should be at least 6 weeks per theatre per year and strongly attacked the 'voluntary quota' as a meaningless illusion. He added that we should be making more commercial films, and that "**Child Under a Leaf** is already more interesting and more commercial than **Rainbow Boys**" — both handled by his company.

Sheila Keiran added that Pearson was being "too modest" about Canadian films; citing that **Mon Oncle Antoine** has been chosen by Janus Films in New York to be part of their "masterpiece program, and Rex Reed had just raved about Shebib's new film, **Get Back**, on television." She added that government should do two things: if they insist on private investment they'll have to make it attractive to investors, and they must insist that films be distributed.

Several other callers were equally knowledgeable about the state of Cinema — attacking the CBC for its lack of support, pointing out Canadians' lack of confidence in themselves, and generally supporting Pearson's views.

Nevertheless, one of the highlights of the show came from one of the three people who were strongly against the quota because it "kind of scares me..." Ron Emilio, President of the Canadian Motion Picture Distributors' Association and the General Manager of Metro-Goldwyn-Mayer/Canada had an exciting exchange with Peter Pearson.

First off, he explained that MGM does not own theatres — they're only distributors. He then said he knew nothing of the 'tie-on system' (having to accept a bad film in order to get the big box-office hit\$) and could give no figures on his company's profits.

(Editor's note: Mr. Emilio has thus joined George Destounis as a member of the group of presidents and general managers of huge American companies who have no knowledge of their profits...)

When Pearson asked Mr. Emilio what percentage of MGM's revenue was put back into Canadian production, Mr. Emilio named **Fortune and Men's Eyes** as the only film they've really been involved in, in this country. He then explained how he really wished that producers would "make a concentrated effort on our company to encourage them to make pictures in this country. I wish they would. I really and truly do."

Pearson: The fact of the matter is that producer after producer has made that trek over and over again down to Los Angeles... God knows — probably half of the money spent on development of movies in this country has gone to plane tickets between Toronto, Montreal and Los Angeles!

Emilio: What's the reaction down there?

Pearson: Total indifference... They don't even know where Canada is!

Emilio: I think they're well aware... that Canada represents perhaps 10% of the North American market.

Pearson: 7% I think.

Emilio: Perhaps then our company's a little ahead of some.

Pearson: Probably... How much of that goes back to Canada?

Emilio: Probably not 10% into making pictures in this country, no. Probably 10% and far more into operating companies here and hiring Canadian personnel and running a Canadian business.

Pearson also asked Mr. Emilio what he thought was wrong with our industry.

Emilio: I don't think there's a great deal wrong with it that some real good pictures won't cure. It's like our own business — I'm referring to being with an American company — if it's a good picture, it takes care of itself.

At that point, Pearson explained that **Mon Oncle Antoine**, which is a good picture, played in Windsor only last fall and London, Ontario just this spring; and of 616 films shown in Ontario last year 10 were Canadian.

Emilio: There are some good pictures made in England, in Italy, in France and the United States that aren't shown in many cities...

Pearson: Wait a second. We're talking about Canada, you know?

Emilio: I know what we're talking about. I'm well aware of it. I'm a Canadian, I told you before. I'm in Canada — I live here!

Pearson: Terrific!

filmpeople, filmpeople, filmpeople . . .

Connie and Jean-Pierre Tadros who have been doing such a fantastic job with *Cinéma Québec* have just published a special issue called *Le Cinéma au Québec: Bilan d'une industrie*. "Bilan" means balance sheet or statement and it includes up-to-date lists of production companies, distributors, professional associations, the NFB, the CFDC, films in distribution this year, and essays on numerous subjects including Québec government film offices. It is an invaluable source tool! Their new issue is also well worth reading with in-depth reports on Cannes by Jean-Pierre Tadros, Gilles Marsolais, and Jean Leduc. Both the special issue (\$2.50) and a subscription (\$6.50) are musts for bilingual filmmakers interested in Québec cinéma. For copies of the above write to: *Cinéma Québec*, C.P. 309, Station Outremont, Montréal 154, Québec.

Penni Jacques has been appointed to the Visual Arts Section of the Canada Council (that includes film) by director André Fortier along with Philip Frederick Fry. Ms. Jacques's background includes work as researcher and production manager at Carle-Lamy Productions, twice being the public relations director for Canadian films at Cannes, and two years at the *Cinémathèque Québécoise*. She has wasted no time in getting things rolling. By her invitation, there was a big think-tank session from August 5-10th with Suzanne Rivard-Lemoyne, Kirk Tougas, Werner Aellen, Charles Gagnon, Claude Godbout, Peter Rowe and David Tompkins present. The session was held to discuss policy and future priorities for the Canada Council.

Jean-Pierre Lefebvre who founded Cinak Limitée in 1969 has since produced nine feature films – and very impressive ones at that. They include: Denys Arcand's "La Maudite Galette" and "Rejeanne Padovani"; Jean-Claude Labrecque's "Les Smattes" (with Carle-Lamy); Michel Audy's "Corps et Âme Jean Cousineau's "L'Île Jaune" and his own features – "Le Chambre Blanche", "Q-bec My Love", "Ultimatum" and his most recent CFDC low-budget film "On n'engraisse pas les cochons à l'eau claire" (roughly – one does not fatten pigs with thin water). Tired of being screwed around by distributors, Lefebvre has just set up his own distribution company: *Disci Inc.*, 2184 Prud-homme, Montréal 260, Québec.

Carole Laure

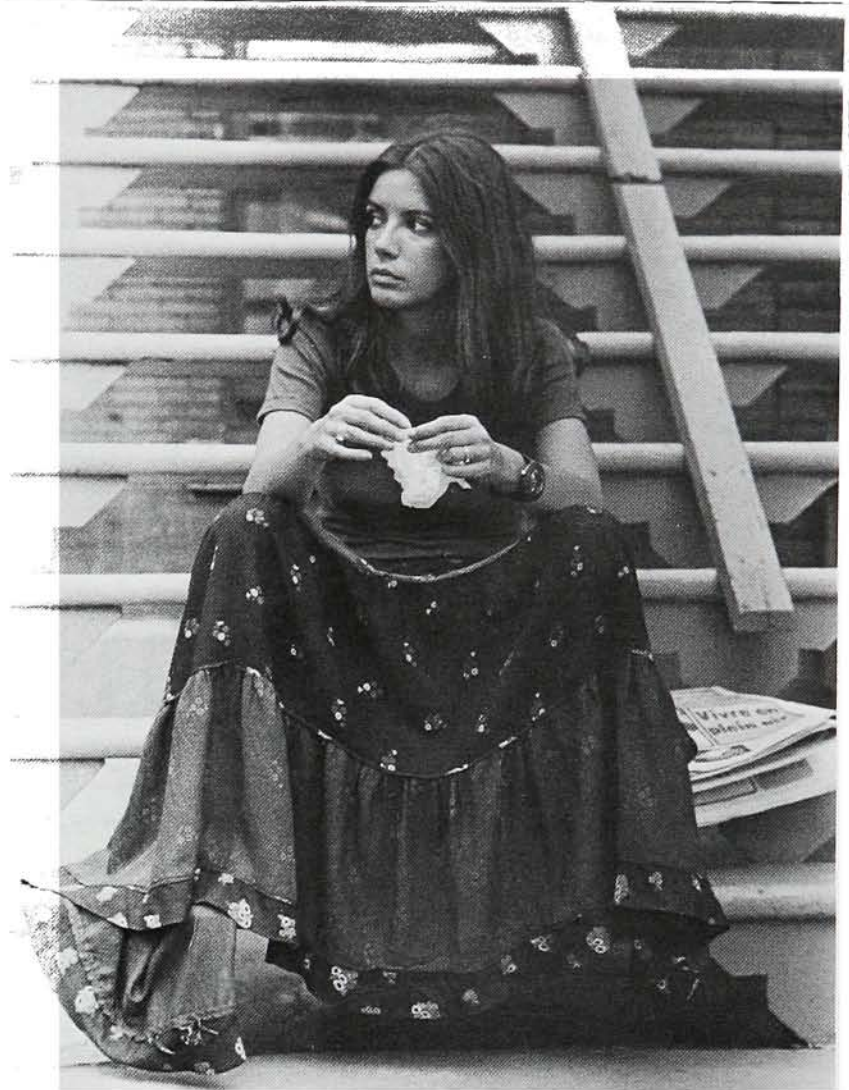


Photo: Gilles Carle

Carole Laure might just become the international star Canada has been waiting for. Ms. Laure has studied modern dance and expressive movement and has worked with people like Jacques Godbout, Michel Tremblay, André Brassard, Jean Chabot, Larry Kent, and François Dompierre. She has worked in a wide variety of roles – from musical comedy to heavies like "Lysistrata". Triumphant after the excellent reception she got for her portrayal of Marie in "La Mort d'un Bûcheron", she now has two leading roles waiting for her. The first will be in Gilles Carle's next feature entitled "Nothing". (Not "Rien" – it's an English title.) The film is to be about changes. Her other lead role will be in Dusan Makavejev's next film – "Sweet Movie". The Yugoslav director will be shooting parts of this film in Québec and his bittersweet sense of humor will undoubtedly permeate this film, as it did his brilliant "WR: Mysteries of the Organism".

Deanne Taylor is trying to get some much-needed rest after zipping across Canada with the *Women & Film Tour*. (See major article in *Film News*.) In the past few months she has seen more airports, theatres, baggage claims, officials and hassles than most people can cram into a nightmare! Deanne and the

rest of her dedicated/overworked crew have done a tremendous job – and it looks like they'll do it again next year! Until then – Keep On Truckin' . . .

Mireille Dansereau is still working on the NFB's Challenge for Change series on women. (See Issue no. 5 for a detailed interview.) Working with eight other women the group is producing and directing films by, about, and for women. Meanwhile, her feature film "La Vie Revêe" has received yet another award – this one from the 9th Toulon International Encounter of Young Cinema. "La Vie Revêe" won the Special Jury Award in the *Cinema of Today* category.

Phillip Stuart McPhedran, whom you might remember as the former co-editor/publisher of this magazine, has just completed working as second assistant director on Morley Markson's third feature film "Killing Time". Since leaving *Cinema Canada* to get into production, Phil has worked on "Class of '44", "Paper Chase" and "The Hard Part Begins". When not on location, he's working on scripts with an eye to producing some shorts himself. We wish him well and a continued fast-moving freelance career!